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By Susan Du

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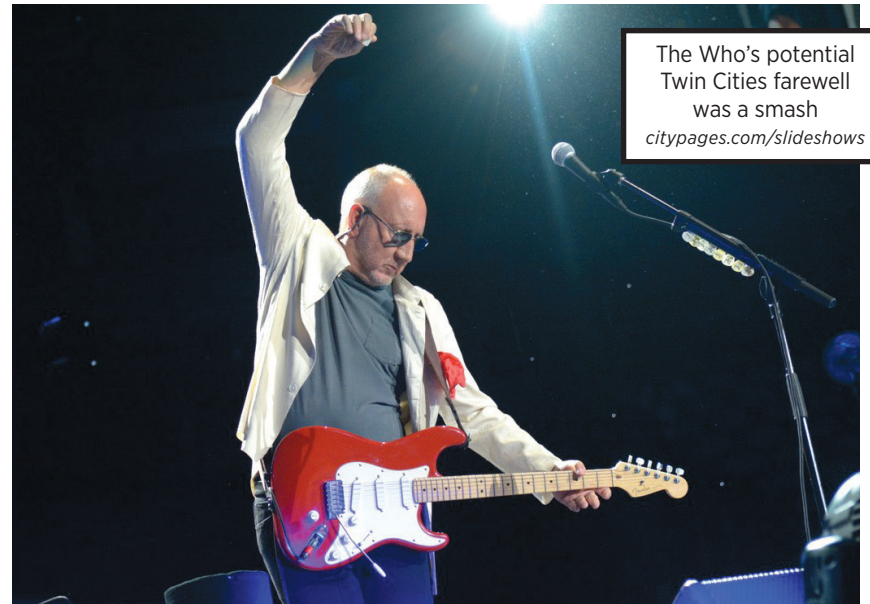
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THE SHORTLIST



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was a smash
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STEVE COHEN

THE STAT SHEET

48

Percentage of Minnesotans planning
to vote for Hillary Clinton, according
to the latest Star Tribune poll

74

Percentage of income Minnesota's
minority families made
in comparison to white families in 1960

35

Percentage of Minnesotans planning
to vote for Donald Trump

50

That same percentage
today

“Being old at a rock concert is
a microaggression.”

Reader Charles Carmean responds to “What’s up with the shots at older music fans?” at
citypages.com

CAPITALISM

IN THE PAST, Minneapolis could only charge
\$3 extra for special events at its parking lots
and garages downtown. But this brought
complaints from private lot owners, who
felt the city was undercutting their ability
to gouge.

So last week, the City Council voted to
appease private interests, raising the special
events hike to \$10.

Apparently lost on the council is that,
technically speaking, it’s supposed to rep-
resent the people of Minneapolis, not those
trying to take the people’s money.

POPULAR STORIES

AT CITYPAGES.COM

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PRINCE’S PERSONAL CHEFS

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about Prince

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Miesville are worth the drive

THE SCHOOL-TO-PRISON PIPELINE

Minnesota is prepared to ease back on sentencing — except, weirdly, on weed

There are too many Americans going to prison. Liberals think the system is unfairly punitive and inherently racist, with the school-to-prison pipeline doing everything it can to destroy families. Conservatives say the whole thing just costs too damn much.

The trend of lockin' 'em up and throwin' away the key is slowly coming to an end. Even in Minnesota, which imprisons its people at the second-lowest rate in the country, behind only Maine.

Still, with 289 out of every 100,000 people in the joint, Minnesota's incarceration rate would rank us 37th among countries worldwide. Just behind Iran.

According to the Star Tribune, lawmakers have reached a tentative deal that would

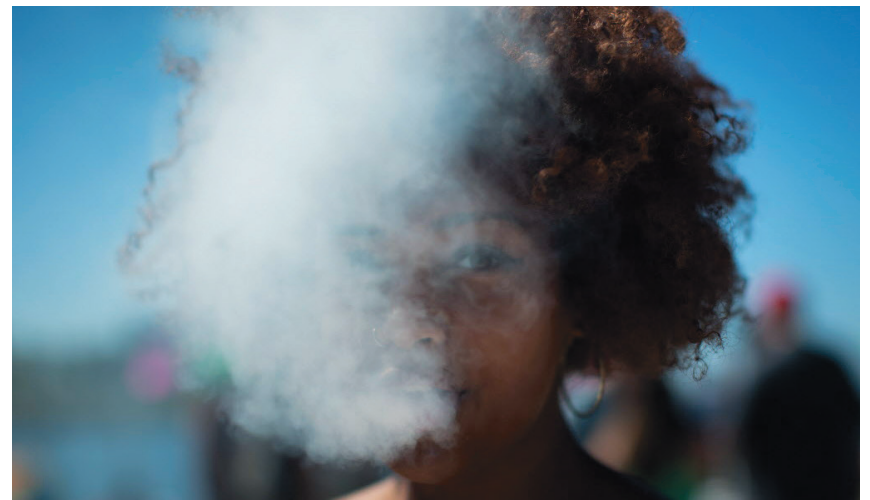
drastically reform sentences for drug crimes.

As it stands, anyone caught with 10 grams of methamphetamine or cocaine is facing about seven years in the slammer. Under the new law, the threshold would be 17 grams (about half an ounce), and the sentencing guideline would be cut to more like five years.

More important, people with up to three grams would face four years of probation instead of four years in prison, as it's currently structured. This is good!

Here's what's bad:

While cops and prosecutors are cool with lowering the penalties on dealers and users of hard drugs, they're rolling out harsher punishments for the most common drug of all: pot. Though Minnesota has approved it (sort of) for medicinal use — and it's perfectly



In Minneapolis, you're a criminal. In Denver, you're an entrepreneur. AP

legal in four states and soon the whole of Canada — Minnesota is going backward.

Under the terms sketched out by the Strib, the amount of marijuana necessary to trigger a 65-month sentence would drop from 110 pounds to 55 pounds. Likewise, the amount of weed needed to trigger a second-degree possession charge would also be cut in half. Here, at least, the reforms would give offenders four years of probation

instead of four years in prison.

Admittedly, 55 pounds of marijuana is a lot of weed. For an individual user, it's enough to easily get you through the next 40 times Willie Nelson or Snoop Dogg crash on your couch for the weekend.

But remember, it's 2016. If you had 100 pounds of pot to get rid of and lived in, say, Denver, you're not a felon. You're an entrepreneur. —MIKE MULLEN



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The plot to save the Pioneer Press

A desperate attempt to free the paper from hedge-fund goons



Mike Mullen

Elizabeth Mohr spent March 31 crying at her desk. Crying and typing.

A week earlier, she had approached Pioneer Press editor Mike Burbach, telling him she'd take a buyout after a decade as the paper's cops and courts reporter. Mohr, 35, was by far the youngest of six employees leaving the paper.

She was on deadline that day, filing an investigation into court handling of mental health cases. Just as she was supposed to take a break for her "going away" cake, someone came by Mohr's desk with breaking news: Charges had been filed in a recent homicide.

She filed both stories and ate her cake. Someone gave her a bottle of whiskey. She and other reporters started doing shots at her desk.

"I'm a mom, I have kids," Mohr says. "I was in a job that was getting harder and more stressful, and I was never going to get another raise."

The oldest newspaper in Minnesota had been reduced to a skeleton. Now, its overlords were simply picking at the bones.

On paper, the Pioneer Press is owned by Digital First Media, a chain with papers in California, Michigan, Colorado, Pennsylvania, and along the East Coast.

In truth, it belongs to Alden Global Capital, a hedge fund with billions of dollars in its portfolio. Alden specializes in what's called "vulture capitalism," buying businesses that are undervalued, but still on the way down. They wring out these companies far away from Alden's Manhattan skyscraper. Then

they pick at the scraps.

When the Pioneer Press moved to its new offices on St. Paul's west side, someone looked out the window and noticed that a bird had taken up residence on a ledge. A turkey vulture. The next week another showed up, then a third. Reporters named

Alden specializes in "vulture capitalism," wringing out companies far away from its Manhattan skyscraper.

the trio "Alden," "Global," and "Capital."

There was no formal announcement to staff that Alden had acquired Digital First. Reporters discovered this fact by combing through bankruptcy filings in 2010. As far as they know, no one from Alden has ever set foot in the newsroom.

It's not that the Pioneer Press isn't making money: Last year, reporters and editors got profit sharing after the penny-grubbers at Alden took their cut. It's just not making enough.

Hedge funds promise their investors returns in the neighborhood of 20 percent. Newspapers haven't been that profitable for decades. The only way to hit those numbers is to cut costs. That's usually done by slashing employees.

Dave Orrick, an outdoors writer and the leader of the Pioneer Press union, says the "holy shit" moment came last year, when reporters learned their printing plant and downtown office building were being sold. The office had been listed for \$4 million. How much of that profit would be invested in the paper? they asked. None. The hedge fund was taking it all.

A while back, the union took out one of the strangest newspaper ads in memory. For sale: One newspaper, with a small, desperate but dedicated staff, and a Sunday circulation approaching 200,000. Sale price negotiable, as determined by money men in Manhattan.

The Pioneer Press business department turned down the ad. So they took their business to the Star Tribune.

It worked. Orrick and others have heard from prospective buyers, and are hitting up wealthy sources and acquaintances.

A couple weeks ago, Orrick and reporter Nick Woltman had coffee with "an important individual who cares about the East Metro," Orrick says. Their companion had no idea the paper was being plucked to death.

"A lot of people don't know the situation we're in," Woltman says. "They're surprised when we tell them we're owned by a hedge

fund, based in New York, and we have very little control over what happens to us."

Local media hound David Brauer says people have been pre-filing obituaries for the Pioneer Press since at least 1987. He admires the way the band has kept playing long after hitting the iceberg.

"I'm rooting for them. But do I think it'll be around 10 years from now?" Brauer says. "No. But then I would've said that 10 years ago."

One of Orrick's conversations progressed far enough that the possible buyer asked for financial details about the company.

"There was this awkward exchange between me and other people in the company, saying, 'Hey, I'm a reporter here in St. Paul... and I've got someone who may want to buy us,'" Orrick says.

Weird as it was, they took him seriously.

Orrick is in the curious position of trying to sell something he doesn't own. He's not a salesman, or even a business guy. Last Wednesday, Orrick intended to spend his afternoon "out in the woods," hoping to get far enough out to lose cell phone service. He's more at home out on a lake.

Now, he's rigging up the biggest lure of his life, hoping something's biting. 

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COLIN MICHAEL SIMMONS

blood and bone

in the land of
second chances

BY SUSAN DU

On a spring afternoon, Walton skate park is a brutal wash of white, a valley of scuffed concrete and sheet metal fixed in the shadow of the Oakdale police station.

Lanky young men in their 20s with bruised knees and banged-up boards — the reigning generation of neighborhood skaters who own this humble place — line the cramped plateau of a quarter pipe.

A skater dives down the belly of the ramp toward a pyramid with a flat top. As the incline rushes up to meet him, he kicks up a trick. One by one, they take turns weaving through the park, crossing back and forth. No one says a word.

When Joel Goltry strolls through the chain link gate, passing the rock memorial of a beloved skateboarder who died the previous winter, it's obvious he's a stranger on strange turf. At 35, Goltry, with his full sleeve of dirtbag chic tattoos, is a lot older than these tender North High grads. Nobody's seen him before.

For people who aren't known for their reverence for rules, skateboarders have certain edicts about their parks. You wait your turn. You don't cut off anybody else's run, especially if you're some fresh-faced tourist. The locals can be dicks.

This day there's just enough room for Goltry to keep to himself. His movements are rigid. His balance needs work. He attempts some tricks, but his

mind and his ego are leagues beyond his actual ability.

As the other skaters cast long glances, he stops, bends down, and folds up the denim of his left pant leg to show off the fiberglass prosthetic underneath, signaling an explanation without the awkward conversation.

Don't give me shit, the leg says.

A younger man rolls up. He has a bouldering build more suitable for the crushing physicality of football than the delicate balance of skateboarding. His hair is cropped like a jarhead's, his cheeks ruddy from the biting cold of Oakdale in April. He introduces himself as Sam Sellie.

Sellie offers Goltry a tip for that complex, kick-flip plus shove-it combination trick that keeps tripping him up. Relax, keep your shoulders back, the young skater suggests. Goltry takes another shot. He gets closer.

Sellie can't help but ask: How does Goltry feel the board?

As anyone who's tried to fly a plank of wood suspended on four wheels knows, the tilt of the earth beneath that board is a constant rumble of information. How is it even possible to skate with a fake leg?

Goltry admits he has yet to figure it out.

In 2010, he lost his leg in a motorcycle accident. After dozens of painful reconstruction surgeries to

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Dan Edmondson, Joel Goltry, and Sam Sellie
play at Walton Park in April.

COLIN MICHAEL SIMMONS

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save it, he begged the doctor to saw it off. It took time to relearn how to walk.

Four years later, an itch returned from his teenage years, when he skated with neighborhood kids around the schools and homemade ramps of West Bend, Wisconsin. He bought a new board and started playing around in the parking lot of his North St. Paul apartment, trying to regain his balance.

This is his first time skating as a gimp at a park.

Sellie is in awe.

Over the next year, Goltry returns regularly. His friendship with Sellie is fundamentally simple. They skate and watch each other crash. When one lands a trick, the other feels it too.

By the following summer, Goltry begins to get his bearings. He's got balance and speed. He's catching air.

One day it strikes him that Sellie hasn't been around.

Soon enough, another skater approaches and asks him about his amputation, how long it took him to skate again, what he needed to do.

A friend just lost a leg, the skater explains. His friend Sam Sellie.

The time bomb inside Sam

Sellie is 21 years old, a son of North St. Paul. After high school, he enrolled in Minneapolis Business College in Roseville, a tiny for-profit school that assured job placements for 90 percent of its graduates.

Two years later, after piling up loans studying graphic design, Sellie discovered that Minneapolis Business College's way of fulfilling that promise was to send him job openings at Office Depot.

He got a temp job at the University of Minnesota's ag department, laying experimental fertilizer in fields of research corn. He was working toward moving out of his parents' home, moving on with his life, eventually going to a real school.

His escape was the park. Since age 12, Sellie had skated nearly every day at Walton. The way he saw the world, every rail or curb or ledge was something to skate.

But Sellie was born with a bicuspid aortic valve: a leaky valve that stubbornly refuses to close between pumps of the heart. The condition is difficult to detect in infants and deadly to adults. He wasn't diagnosed until 2012, when asthma flared in his chest and his heartbeat began to rap with an offbeat flicker.

Doctors monitored his heart for three years. By April of last year, an operation was necessary to save his life.

After surgeons closed him up, two seismic heart attacks, one after the other, stopped Sellie's heart. He was hooked up to life support as pressure in his left calf muscle built to critical levels, cutting off oxygen to nerve cells.

Forty-eight hours after they sent their only son to the operating table, Sellie's parents were told the leg had to come off.

Sellie lay in a medically induced coma for two weeks, his mind ensnared by psychedelic dreams of swimming in lakes of nacho cheese. When he woke, he wasn't sure what year it was. He did the wiggle-your-toes thing — first his right foot, which worked fine, then the left. No response, but whatever. Beyond the window of the intensive care unit was a sea of friends with their noses pressed up to the glass, staring at him like somebody had died.

Sellie cracked a drug-addled grin and held up the devil's horns. "Hey, what's up guys?"

Then the doctor came in and told him about the leg.

When Sellie got out of the hospital, the gawking commenced. There were times he'd crutch into a bar with the gaping shortage where his leg used to be, and people would offer to buy him drinks. They'd thank him for his service — not a farfetched assumption for a bulky dude with a jarhead cut.



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Sellie always set them straight.

There was pain, a constant, drilling agony from misfiring overactive nerves. He self-medicated with blunts, rolled by friends as they cruised the backroads of Stillwater at 1 a.m. Little else helped to fill the long hours he spent at home stretching and trying to eat back the 30 pounds he lost in the hospital.

In the quiet of his room, his new mechanical heart made a mighty ticking sound, steady as the hands of a clock.

One month after Sellie's return to the land of the living, Goltry started blowing up his phone.

What they never talked about at the park, Goltry said, was the vast world of adaptive action sports, a ripe reservoir of opportunity for extreme snowboarding, skateboarding, and watercraft for amputees just like them. There were other people in town who'd already traversed that tunnel of pain lying before Sellie, people who could teach him everything he needed to know to get back on a board.

"Half the battle is keeping your head in the game," Goltry says. "There's a million people out here who want to see you succeed. So much love, man. There's this weird little group in Minneapolis. We're all very active and hang out together and do awesome shit."

Dreams of skateboarding again had



COLIN MICHAEL SIMMONS

Sellie, who'd grown up at Walton skate park, returned on wheels a year after losing his leg.

clouded the slow and droning moments of Sellie's new sabbatical. Abstinence was cruel.

His friends were skeptical of this new association with Goltry, his mom anxious.

The man was a relative stranger. What did Sellie even know about him?

The bond was difficult to explain. It wasn't that they were amputees. It was that they both chased that mysterious sense that

skateboarding releases. Call it adrenaline. Call it transcendence. Call it euphoria, the high that comes with landing a trick you broke a bone learning, the dismantling of that noxious fear you held deep in your chest as you charged for the edge.

"He's a skater," Sellie tried to explain. "I trust him."

The Amputee Adventure Club

In early November Goltry invited Sellie to meet some friends — fellow amputee athletes and coaches — at the Dog House Bar in Maplewood. Before rallying with the others, the two chilled on Goltry's couch, watching reruns of *South Park*.

In the legendary season one finale, "Cartman's Mom is a Dirty Slut," the foul-mouthed yet periodically sensitive Cartman tries to locate his dad, but must first sort through his mother's robust sexual history. There's a scene in a bar where Cartman's third grade teacher denies fathering him and shouts across the room, "Who here hasn't had sex with Mrs. Cartman?" The mayor, the principal, the priest, and Jesus all have.

"I haven't," answers Halfy, an amputee who looks something like a shaggier Shaggy from *Scooby Doo*.

"You don't count, Halfy," the teacher snaps. "You don't have any legs."

Sellie and Goltry burst out laughing as

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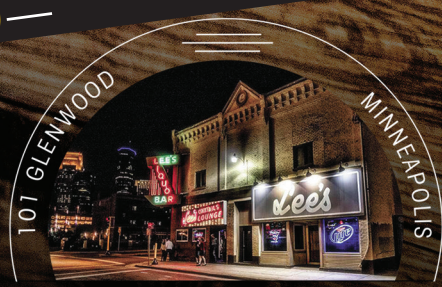
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they recounted the episode over pints at the Dog House. Sellie had watched that episode a half-dozen times, never noticing a second-long scene showing Halfy sitting on the floor because, well, he has no legs. It took him a moment to register how terribly offensive it was.

"Most people are like, 'That's funny...' But we're like, 'OHH, what? Hey, hey! That's funny! That's fucking funny!'"

Joining them were skaters Daniel Edmondson and Troy Benesh, as well as Matt Hawkins, an adaptive skateboarding coach from Kansas City. They're mountainous, athletic men embossed with tattoos and piercings. Below the table was their artillery of sleek, top-of-the-line prosthetic legs.

They clinked glasses. "Sam, welcome to our amputee adventure club," Goltry toasted. "Flingin' stumps. Rush life."

The amputee community is growing, they told Sellie, because doctors are getting better at saving lives. In 2010, Goltry was living in Milwaukee when a car crashed into his motorcycle and crushed his leg.

Edmondson was freight-hopping on Nicollet Island two years ago when he lost his grip on a ladder and slipped beneath the train.

Benesh lost both legs to a staph infection that grew from a microscopic cut on his pinky finger.

Hawkins survived a 2008 wreck that left

his car a twist of steel and glass.

With more amputees in the world, the prosthetics industry responded with lighter, smarter, more dynamic limbs. This shrunk the once unreachable channel between amputees and the able-bodied.

That's the promise of technological progress, the older men told Sellie. What's harder is dumping the mental blocks that weigh them down.

"Welcome to our amputee adventure club. Flingin' stumps. Rush life."

"But because you're a skater, you already know how to push through pain," Edmondson said.

"You roll up to a hill, you do it and you fuck up," Hawkins added. "You do it again and you fuck up, it hurts. You're like, all right, I'm gonna do it again."

Hawkins had been skateboarding heavily for a decade when his car crashed. Returning

to the park meant everything was different — the foot placement, the pumping, having to kick where he used to drag. Muscle memory could drive a good skater crazy.

Though Sellie had been a fountainhead of questions throughout the night, this gave him pause.

At closing time, Goltry, Edmondson, and Hawkins resolved to reconvene at Walton. Sellie opted out. He'd been tired ever since

he'd stagnated for years. He wanted to study prosthetics, and Century College in White Bear Lake happened to have one of the only programs in the nation. So he moved to North St. Paul and got his degree.

It's a novel idea — that life is better after amputation, all things considered. He wouldn't trade his new life despite all the blood and the pain, the daily struggle and daily looks, the unwanted attention from Instagram fetishists and the dating complications of Tinder girls who ghost at mere mention of a handicap.

Hawkins agrees. He didn't have his head screwed on right before the wreck. He was a shithead who got into fights, broke into cars. Now he teaches skateboarding clinics for kids, and heads a network of amputee skaters from all over the country.

Edmondson is more reticent as he reflects on that troubled year before his fateful "howl at the moon" moment. He'd been unwittingly enabling an alcoholic girlfriend who eventually broke his nose in a drunken outburst. He was laid off from a full-time job at the downtown St. Paul YMCA, and used the severance to buy a van, which sputtered out and died within a month. Broke and in pain, all he'd longed for as he reached for the passing train that winter night was an adrenaline shot to the heart.

What the men know now — and what they

the surgery.

In the middle of the night, the men charged into Walton, slipping and crashing and flying high.

Goltry admits that he wouldn't take his leg back for everything he's accomplished since he lost it. The motorcycle accident was a wake-up call, an opportunity to quit his job at the screen printing business where

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want Sellie to hear — is that a cataclysmic event either destroys you or reinvents you.

“Anybody who goes through amputation goes through shit,” Goltry says. “We don’t want to try to explain to you. It’s a world you don’t want to walk into. But if you have to, there are people who will hold your hand and take you in the door and out the exit and say, ‘It’s okay, we got through this. Now it’s just about moving forward.’”

Tugging the string

Twice a month at Allina’s Courage Kenny Rehab Center in Minneapolis, Sellie lies on his back in a giant spring bed as a physical therapist pushes his knee back into his chest as far as it will go. His face is a rosy grimace.

The therapist orders Sellie onto a tiny trampoline tauntingly imprinted with the brand name “Pure Fun.” He hops on one leg for three minutes at a time until rasping breath and the rush of blood make him want to puke.

Sellie’s recovery hit a snag when the first prosthesis left a throbbing ache in his residual limb. Doctors suspected neuroma, a frayed nerve that wants to extend its endings into new tissue. Finding none, it bunches into itself like a bonsai root, producing agony.

Until doctors could absolutely identify the cause of his pain, they took his leg away.

This uncertainty is a source of constant, debilitating frustration, holding up every aspect of Sellie’s life. So he stays with his parents, who subsist off his dad’s job painting classrooms and dorms at the U. He doesn’t feel great about it.

Sellie hasn’t held a job since before the surgery, when he harvested corn for the U. That kind of heavy labor is beyond his realm of ability now. He has yet to assemble the courage to crutch into an interview room with his residual limb hanging loose.

Blood thinners also prevent him from returning to the park. If he crashes and hurts himself, he could bruise and bleed excessively.

But Goltry and Edmondson keep beckoning him to the 3rd Lair skate park in Golden Valley. They believe Sellie could put his mind ahead of his body just by watching the basic modifications amputees make in order to skate. They also want to get him out of the house. Isolation causes the mind to run.

Sellie always has some excuse, but he insists all’s right in his heart.

“I occasionally get that feeling, like depression and that kind of stuff,” he admits in halting words. “I just wanna be as happy as I can all the time, just for the fact of my friends. I didn’t go through what they went through. I didn’t watch their best friend almost die. I’ve been trying to be as happy and as positive as I can be for them and for my parents and all that.”

Sellie prefers to spend time with his high school friends, the guys who popped up out of the past when he needed it most. Their company, along with weed, is the only thing that helps.

Yet there were problems with his life even prior to losing the leg. In the months leading up to the operation, Sellie would spend every night at the Dog House, drinking and smoking as much as he could, knowing he had a heart condition.

Goltry and Edmondson remain undaunted. Though Sellie avoids the park, Goltry discovers he can lure him out for burgers and beers at Neuman’s. Edmondson also invites Sellie to watch his adap-

tive floor hockey team play. They end up kicking a board around in the parking lot of Wayzata High School. Leaning on his crutches, Sellie shows Edmondson how to do a shove-it with one leg.

When Goltry and Edmondson go to 3rd Lair on Saturday mornings, they invoke Sellie in countless Facebook posts, hoping that just seeing them skate will bring him around to giving it a try. Even if he has to roll down a ramp on his butt.

In early April, Edmondson strips off both prosthetics and places them by the side of the rink as he kneels on his skateboard. He speeds up and down the floor using only his arms, as the hordes of 10-year-old

skaters that crowd 3rd Lair every weekend stare and take video. Usually averse to posting photos of himself without the legs, Edmondson wants Sellie to know there’s no shame in learning all over and skating any way he can.

Homecoming

The first anniversary of the day Sellie lost his leg looms large as summer approaches. The memory of Goltry’s plan to get him on a board by the end of the year seems like distant fantasy. There’s no way anyone could have anticipated the medical complications that slowed Sellie’s transition to prosthetics for so long.



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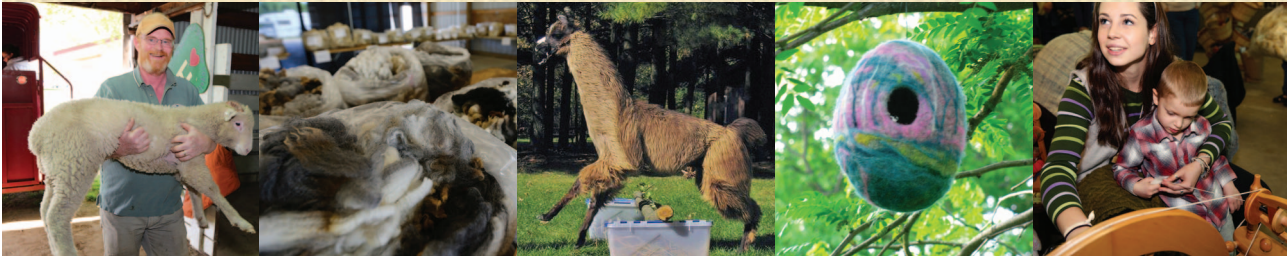
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COLIN MICHAEL SIMMONS

Edmondson is training to become the world's fastest bilateral amputee downhill skateboarder.

Edmondson is moving soon to Kansas City, where he'll work for Hawkins as a coach for Adaptive Skate Collective. Goltry is leaving too. He's just been hired to do marketing for prosthetics maker Ability Dynamics in Tempe, Arizona. By fall, Sellie will be on his own.

Doctors are still no closer to diagnosing the pain in his leg. His MRI came back showing no signs of a neuroma. Still, they've decided to put him in a new prosthetic, one that envelops more of his residual limb and rides higher on his thigh, which helps distribute pressure more evenly.

He wears it an hour a day, three days a week. The other day, he tried an ollie in his living room. He stood on the board, gave it a little pop with his back foot, and his front foot nearly flew off. He wants, so badly, to skate.

On a sunny Saturday afternoon, the first pleasant weekend in April, skaters trickled into Walton. A bare chested young man dragged in a cooler full of Grain Belt, popped a few bottles, then set the cooler at the base of a flight of stairs so the others can flip tricks over it. Goltry and Edmondson were warming up on the ramps when Sellie rolled up in his wheelchair, smoking a blunt.

Edmondson grabbed Sellie's wheelchair and pushed him down a bank, dragging along on his skateboard. They did wheelies across the concrete floor.

Edmondson insisted on taking Sellie to the top of a long hill just beyond the skate park to try some downhill.

"I don't like it. I don't like it," Sellie muttered, grinning nervously as he tried to fit himself on the board a dozen different ways.

Edmondson showed him how to lie on his stomach, or kneel with the board in his hands. In the end, Sellie sat precariously, residual limb extended out front, wrapped in a knee pad.

His face was set in stony resolution as he went whistling down the hill.

At the end of April, Sellie boarded a plane with Goltry and Edmondson, bound for Dallas and the WCMX World Championship, an adaptive skate competition. He's never been on a plane before — never been out of the state, even.

Goltry convinced him with free airfare — and the killer weed that comes with being around so many skaters. Hawkins' Adaptive Skate Collective forfeited prize money to pay for the ticket.

Sellie, the park rat who never got noticed for a sponsorship, who never had much chance to compete or travel, couldn't resist.

With his ears full of the grinding of gears, Sellie spent the weekend riding a board on his butt, jamming with adaptive skateboarders from all over the world amassed in one pit. He dropped in on a ramp and hit a skinny metal rail over and over, bailing out, falling flat, eating shit. He worked so hard under the hot Dallas sun, he threw up behind the park after a couple runs.

"Falling actually felt good," Sellie said. "I would just black out and skate. I couldn't hear the roar of the crowd, the music, the announcer. The adrenaline just kicked in and I had no idea, I just kept going."

Goltry, Edmondson, and Hawkins were among the blur of skaters watching from all around the rink when Sellie sailed halfway on top of the rail and started sliding backward. He prayed to God to help him through. Balancing the whole way down in reverse, he rolled off smoothly and punched the air in triumph.

He'd unintentionally landed a 50-50 fakey, the trick of the day.

Everyone went wild. The park thundered with the clap of skaters slamming the tail ends of their boards against the ground in salute. **CP**



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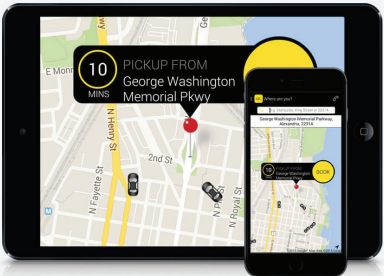
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A PRINCELY FEAST

The Purple One's personal chefs talk about life at Paisley Park



"You never wanted to disappoint him," says chef Ray Roberts of the late Prince.

ASSOCIATED PRESS

BY MECCA BOS

The last meal Ray Roberts prepared for Prince was roasted red pepper bisque and a kale salad. When he entered Paisley Park that night, he was told he could just leave the meal and go.

"Whatever was going on with him that night, he clearly wanted to be alone," said Roberts. Typically, the artist was jovial and his home and recording studio was a joyful, light-filled, fun place to be.

By the following morning, Roberts would discover that Prince never did eat that dinner. By now we all know why.

"He didn't seem like his normal self that night. He'd been like that for months."

Roberts and his wife, Juell, had been cooking and serving dinner, six nights a week, to Prince for the past three years.

They are among the 30 or so inner circle of friends, family, and employees who attended the superstar's private memorial Saturday before last. Though Prince was notoriously private, the couple considered him something of a friend, and were treated in kind by their employer.

If they had one message about what working for Prince was like it's that it was always joyful. "Prince was always funny. He had funny interactions. He was a breath of fresh air. All the people around there have so much joy and life. Everyone there believed in something bigger than themselves," the two declare in a stream of remembrance, alternately smiling and tearful.

They heard the news of his death like everyone else — in a Tweet from TMZ.

"I thought, well, he was the only person there last night, so it has to be him," says

Roberts, though Juell was incredulous. It wasn't until they received confirmation from Prince's personal assistant a few hours later that they learned the tragic news was true. Like everyone else, they were in shock.

The couple nabbed the job three years ago after a band member's spouse came into their restaurant, Peoples Organic, to inquire whether they offered personal cooking services. They didn't. That is, until they learned of their potential client. Suddenly, they did. A couple of auditions and interviews later, they had the gig. It was nine months before the artist interacted with them directly, but eventually, he was comfortable enough to make menu requests directly, chat, joke, and hang in the kitchen, the way all people do, everywhere.

Naturally, the Robertses are bereft,

and say they're currently in the anger stage of grief. They feel reticent about talking to anyone—much less media. Of course, they signed confidentiality agreements, and say that even close friends were unaware of their position and the details surrounding their work. After so many years of silence, it feels strange to open up, and they're still protective of Prince's personal life and habits.

While simultaneously running four restaurant locations by day, as well as raising two small children, they quietly cooked for Prince, virtually every single evening that he was in town. Practically no one knew except for their parents. When asked how they managed to do it, they responded: "How could you not do it?"

Their loyalty was rewarded.

"I know he really enjoyed my cooking,"

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Ray Roberts: "I always had to get a lot of dessert going first."

AP PHOTO/KEVIN BURBACH

says Ray, "and it made him really happy. I don't think that [level of satisfaction] was easy for him to get."

Was he a perfectionist? Yes. And that was just fine with Ray and Juell. "He didn't want anyone around him that was just stagnant because he wasn't stagnant. He wanted you to be better every day. He kept you on your toes — never in a bad way. Always in a good way."

That said, they had to be ready for whatever at all times, and corner-cutting was not tolerated. "He liked honesty. If something went wrong, I had to come forward," Ray remembers.

Once, there was a smudge on the outside of a package in which he had left an overnight meal. When he arrived to work the next day, Prince was in the kitchen waiting. He pointed at the smudge, and simply gave Ray the two-fingers-to-the-eyes "I'm watching you" gesture.

It was one of only three times Ray got in trouble for anything. The other was for lateness, and once, for leaving a cake out of place.

"His personal refrigerator was organized like it was staged for a photo shoot."

They say they saw a lot of employees come in and out of the doors. "The people who weren't cutting it? Yeah, their lives sucked there. But he was an honest gentleman. If he ever made you wait, he always apologized. He got doors for you. You never wanted to disappoint him."

So they didn't disappoint.

But the million-dollar question: What did he like to eat?

His soft spot was sweets.

"I always had to get a lot of dessert going

first." Cakes, cookies, sour cream apple coffee cake, chocolate mousse, caramel sea salt cake, chocolate macadamia nut cookies. "Some nights that's all he had to eat." He was a disciplined eater, though, sometimes having only a single bite.

And sorry, vegans, he wasn't a member of your tribe after all. But he was a vegetarian. Meat was among the "long list" of items they were not to use, along with onions, Feta cheese, and mushrooms. But Roberts confesses that he fed Prince onions every night, finely minced. "It was a textural thing. He just didn't want to think about it."

They had to compile that list of "don'ts" often by deciphering code: "He'd leave a single pepper on a plate, and that meant: no more peppers. A less observant person would have missed the signs."

Or sometimes, he'd leave them a note in the kitchen about something he particularly liked, and it was always in the hieroglyphic writing he was famous for—an eyeball drawn out instead of "I," for instance. "I'd think, I'll make it again if I can figure out what it is!" Ray saved all those notes. He came away from the job with few other mementoes, taking care never to filch even a stray guitar pick, regardless of the intense temptation. Prince was ever-observant, and they never wanted to fall into a test or a trap.

"Prince didn't do drama," says Juell.

Other favorite dishes were roasted poblano peppers with pinto beans, fresh corn tortillas, and avocados; minestrone soup; veggie wraps; edamame dumplings; and, though he didn't eat cheese very often, a cheesy pasta. Spicy foods and Indian

**"He kept you on
your toes — never
in a bad way."**

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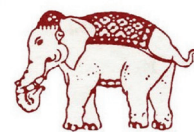
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FU NOODLES**



One of Ray and Juell Roberts' restaurants

TOM WALLACE, STAR TRIBUNE

cuisine were also big, along with fresh juices and smoothies, lentils, chickpeas, and dark greens.

Though he rarely requested anything too out of the ordinary, Ray says he still had to be ready for anything. There was a month where everything had to be raw.

"Then I think he forgot the assignment, because when I delivered the soup, he asked, 'Why is my soup cold?' I said: 'It's raw.' He said, 'I'm going to stick to having hot soups from now on.'"

The couple laugh at the memory.

But for the most part, Ray had carte blanche to cook what he liked for the artist — they had a nice little groove going. Prince called Ray a "master."

"If he liked what you did, he put you on a pedestal. It's one of the beautiful things he did for people."

And when he really liked something, he'd always smile and say: "That was delicious." Juell, still red-eyed from days of crying, smiles at the memory.

Prince lived on site, and the kitchen was adjacent to the sound studio, so the biggest treat of all for Ray was hearing the music, every day, loud and clear in the kitchen.

"This last year he was always working. Almost always playing piano. He was destined to be the next Ray Charles on tour." (Prince had been embarking on his "Piano and a Microphone" tour, and Roberts says Prince was studying Ray Charles videos for inspiration. He says Prince would regularly play three seconds of a song, dozens of times in a row, to get it right.)

But despite the diligent work, the last few months had been worrisome for Ray.

"If he liked what you did, he put you on a pedestal."

"The last few months he had the flu or a cold, always. There was always something going on. He was off his game and needed to rest. I had to be careful about what I was serving him." Prince was more frequently requesting foods that would help him to feel better, or something easy for his throat, or foods that made him feel like he was being nourished.

And on the Monday before he died, he made an unusual request: a crudite plate with edamame hummus. "He ordered it like he was ordering something from a restaurant," which seemed odd to Ray — it was something Prince almost never did.

But they couldn't have ever guessed that a few months of Prince being under the weather and issuing unusual requests would end this way.

So much possibility has been truncated. There were plans for a greenhouse and a sustainable garden that will never be realized. They were preparing to join Prince on tour. There was so much more he was going to do, the couple says.

Now they're not even sure what to do with themselves.

"I hadn't stopped moving since I started working for Prince three years ago," Ray says with a faraway stare. "The day Prince died I stopped moving. It was my dream job. I loved every minute of it."

They say they'll always remember Prince tooling around the grounds of Paisley Park on his bike, wearing platform shoes, maybe sipping an iced coffee.

Ray and Juell Roberts still own and operate Peoples Organic restaurant at several locations. ☐

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WEDNESDAY, MAY 4



THE STRUTS
MADE VIOLENT
\$16/\$18/7:30PM/18+

FRIDAY, MAY 6



GEAR DADDIES
THE WHISKIES
\$25/8PM/18+

SATURDAY, MAY 7



TINA AND THE B-SIDES
CHASTITY BROWN
\$20/8PM/18+

SATURDAY, MAY 14



THE BRIAN JONESTOWN MASSACRE
MAGIC CASTLES
\$20/8PM/18+

FRIDAY, MAY 20



FLIP PHONE XXL: A BEY DANCE PARTY
\$10/\$12/9PM/18+

SUNDAY, MAY 22



89.3 THE CURRENT AND CITY PAGES PRESENT
OLD 97'S AND HEARTLESS BASTARDS
BJ BARHAM (OF AMERICAN AQUARIUM)
\$25/7PM/18+

TUESDAY, MAY 24



89.3 THE CURRENT AND CITY PAGES PRESENT
YEASAYER
YOUNG MAGIC
\$25/7:30PM/18+

WEDNESDAY, MAY 25



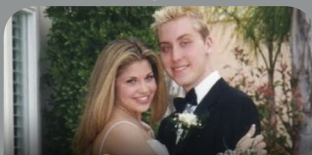
89.3 THE CURRENT PRESENTS
THE KILLS
L.A. WITCH
\$30/7:30PM/18+

THURSDAY, MAY 26



89.3 THE CURRENT PRESENTS
CHARLES BRADLEY AND HIS EXTRAORDINAIRES
\$20/8PM/18+

FRIDAY, MAY 27



FOREVER YOUNG PROM
90s AND 00s DANCE MUSIC YOU FORGOT YOU LOVED
\$6/\$10/9PM/18+

SATURDAY, MAY 28



89.3 THE CURRENT PRESENTS
SOUND SET 2016
OFFICIAL BEFORE PARTY
RHYMESAYERS PRESENTS
GRIEVES, DEM ATLAS, DJ ABILITIES, KEVIN ABSTRACT, SARAH WHITE, NAZEEM & SPENCER JOLES, DJ ADATRAK, HOSTED BY MR. PETER PARKER
\$20/7PM/18+

SUNDAY, MAY 29



89.3 THE CURRENT PRESENTS
SOUND SET 2016
OFFICIAL AFTER PARTY
RHYMESAYERS AND GET CRYPHY PRESENT
QUESTLOVE, GET CRYPHY (PLAIN OLE BILL, DJ FUNDO, LAST WORD, AND JIMMY 2 TIMES) WITH BUTTA 45 DJS, HOSTED BY BROTHER ALI
\$15/10PM/18+

SUNDAY, MAY 30



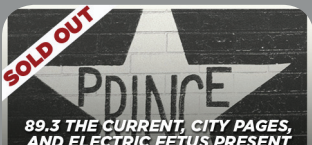
MEET MINNEAPOLIS PRESENTS
KEYS 2 THE CITY
DJ BVCKWOODS (CLOUD)
\$5/9PM/18+

FRIDAY, JUNE 3



OH WONDER
LANY
\$20/8PM/18+

SATURDAY, JUNE 4



SOLD OUT
PRINCE
89.3 THE CURRENT, CITY PAGES, AND ELECTRIC FETUS PRESENT
"LET'S GO CRAZY" A TRANSMISSION TRIBUTE TO PRINCE
FT. DJ JAKE RUDH
\$8/\$10/9PM/18+

TUESDAY, JUNE 7



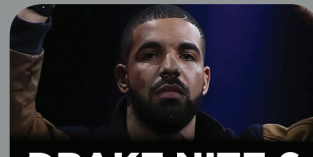
TYLER, THE CREATOR
TACO
\$30/6PM/ALL AGES

FRIDAY, JUNE 10



REBEL, REBEL
ROCK FOR PUSSY XII
A TRIBUTE TO DAVID BOWIE
JOHN ELLER (THE SHINY LIGHTS)
DJ JAKE RUDH
HOSTED BY MARY LUCIA & DAVID CAMPBELL
\$15/8PM/18+

SATURDAY, JUNE 11



DRAKE NITE 6
FT. DJ BACH
DJ GREENERY (CLOUD)
\$10/\$15/8PM/18+

MONDAY, JUNE 13



A\$AP FERG & TORY LANEZ
THE LEVEL UP TOUR
\$30/6PM/ALL AGES

TUESDAY, JUNE 14



YUNG LEAN
(RESCHEDULED FROM 3/27)
\$21/6PM/ALL AGES

WEDNESDAY, JUNE 15



CATFISH AND THE BOTTLEMEN
\$20/\$25/7PM/18+

SATURDAY, JUNE 18



PBR AND FIRST WRESTLING PRESENT
WRESTLEPALOOZA VIII
\$20/7PM/18+

SUNDAY, JUNE 19



DOLAN TWINS
40U TOUR
\$30/6PM/ALL AGES

TUESDAY, JUNE 21



89.3 THE CURRENT PRESENTS
BUILT TO SPILL
LOVE AS LAUGHTER
\$22/\$25/7PM/18+

WEDNESDAY, JUNE 22



STEPHEN "RAGGA" MARLEY
THE FRUIT OF LIFE SUMMER TOUR
\$30/7PM/18+

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- 7/5&6 VIOLENT FEMMES 18+
- 7/12 THE WOMBATS w/ COAST MODERN 18+
- 7/18 AESOP ROCK WITH ROB SONIC AND DJ ZONE w/ HOMEBOY SANDMAN 18+
- 7/30 GO FEST FEATURING MIIKE SNOW, ROBERT DELONG, JR JR, DENNY 18+
- 8/09 BROODS w/ JARRYD JAMES all ages
- 8/31 GUIDED BY VOICES 18+
- 9/09 EXPLOSIONS IN THE SKY 18+
- 9/16 ECHO & THE BUNNYMEN 18+
- 9/17 THE SPECIALS 18+
- 9/18 BELLY 18+
- 10/09 BOYCE AVENUE BE SOMEBODY WORLD TOUR ALL AGES
- 10/30 AN EVENING WITH PETER HOOK & THE LIGHT, PERFORMING "SUBSTANCE" - JOY DIVISION & NEW ORDER w/ DJ JAKE RUDH (OF TRANSMISSION) 18+

7TH ST ENTRY

- 5/04 NO LONGER LOCAL ft. FINDING NOVYON, TRAPO, GAINES FM, LEXII ALIJAI, WHY KALIQ, TOMMY MARTINEZ, DJ TRAVIS GORMAN, DJ SMOOVE 18+
- 5/05 THE SHIMMY FT. ELI THE PROFIT w/ LEX ALLEN, SAINT LARON, TURNSTYL, DJ BVCKWOODS, SAVY 18+
- 5/06 DAY WAVE w/ JACK AND THE COAX, SLEEPING JESUS 18+
- 5/07 FOG 'FOR GOOD' RELEASE SHOW w/ GREG GREASE, PSYMN 18+
- 5/08 KEEGAN WHITE w/ TREVOR DEVINE AND THE IMMACULATE BEINGS, SHANNON KELLY 18+
- 5/09 COUNT BASS D "INSTANTLY NEW TOUR" w/ DILLON, RICH GARVEY, MIRAGE 18+
- 5/10 JILLIAN RAE, JANELLE & THE GENTLEMEN, JULIA LUCILLE 18+
- 5/11 RIPPER and MUUY BIIEN w/ TREE BLOOD 18+

TURF CLUB

- 5/04 TALL HEIGHTS w/ LAULU 21+
- 5/05 MILES NIELSEN & THE RUSTED HEARTS w/ FATHOM LANE, OLD DESERT ROAD 21+
- 5/06 SERATONES w/ ELEGANZA!, THE CARNEGIES 21+
- 5/07 JOEY RYAN & THE INKS w/ BBGUN, ERIC MAYSON 21+
- 5/08 MOTHERS DAY OUTLAW BRUNCH: COUNTRY DIVA EDITION w/ JEN HUGHES DJ SET ALL AGES
- 5/11 WHITEHORSE 21+
- 5/12 THE NEW GRANADAS EP RELEASE SHOW w/ LITTLE MAN, SLEEP STUDY 21+
- 5/13 JOHN KUKER MEMORIAL CELEBRATION w/ GAY WITCH ABORTION, FLORA, BUILDINGS, JAN, SOCIAL DISASTER 21+
- 5/14 YOU WON'T w/ JOCELYN MACKENZIE, WINGMAN 21+
- 5/15 JAZZ BRUNCH FT. '58 BELVEDERE w/ DEAN GRANROS, PAT KUEHN, DALE POWER ALL AGES
- 5/16 BLAQK AUDIO w/ NIGHT RIOTS, CHARMING LIARS 21+
- 5/17 PARKER MILLSAP w/ THE GRAHAMS 21+

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UPCOMING SHOWS AT OTHER VENUES



SATURDAY, MAY 7
CITY PAGES PRESENTS
LITTLE GREEN CARS AND JOHN MARK NELSON
at the CEDAR
\$20/7PM/ALL AGES



TUESDAY, MAY 10
CATE LE BON
w/ MEGA BOG
at the CEDAR
\$15/7PM/ALL AGES



THURSDAY, MAY 12
ELEPHANT REVIVAL
w/ DEAD HORSES
at the CEDAR
\$18/\$20/7PM/ALL AGES



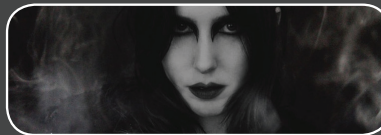
THURSDAY, MAY 12
MARC BROUSSARD
w/ BABY BEE
at the FINE LINE
\$20/\$25/7:30PM/18+



FRIDAY, MAY 13
89.3 THE CURRENT PRESENTS
NADA SURF
w/ GOOD OLD WAR (ACOUSTIC)
at the FINE LINE
\$20/8PM/18+



SATURDAY, MAY 21
89.3 THE CURRENT PRESENTS
SAVAGES
w/ HEAD WOUND CITY
at the FINE LINE
\$22/8PM/18+



SUNDAY, MAY 22
CHELSEA WOLFE
w/ A DEAD FOREST INDEX
at the TRIPLE ROCK
\$18/\$20/7:30PM/18+



SATURDAY, MAY 28
MISSY HIGGINS
w/ BILLY RAFFOUL
at the FINE LINE
\$25/7PM/18+



FRIDAY, JUNE 3
FLAVRX AND COOKIES SF PRESENT
BERNIE
THE BEST THANG SMOKIN' TOUR
at the FINE LINE
\$16/\$30 (RESERVED BALCONY)
8PM/18+

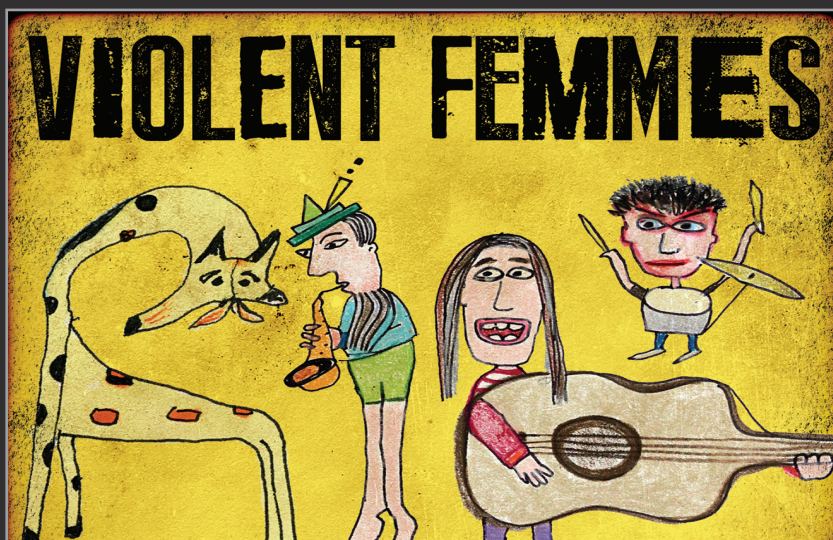
- 6/04 GORDI at Icehouse
- 6/07 BRETT DENNEN w/ FIREKID at the Fine Line
- 6/10 REUBEN AND THE DARK at the Triple Rock
- 6/11 NOTHING w/ WRONG, CULTURE ABUSE at the Triple Rock
- 6/17 AGAINST ME! w/ TIM BARRY, FEA at the Fine Line
- 6/17 JESSY LANZA w/ DJ TAYE at the Triple Rock
- 6/18 EAGULLS at the Triple Rock
- 6/20 BLACK PISTOL FIRE at the Triple Rock
- 7/11 THE PAPER KITES at the Triple Rock
- 7/14 SWANS w/ OKKYUNG LEE at the Fine Line
- 7/18 CAR SEAT HEADREST at the Triple Rock
- 7/23 DR. DOG w/ SHAKEY GRAVES at Surly Brewing Festival Field
- 7/31 WYE OAK at the Fine Line
- 8/06 WHITE LUNG at the Triple Rock
- 8/20 WILCO w/ KURT VILE & THE VIOLATORS at Historic Hall's Island

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WEDNESDAY JUNE 22, 2016
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ON SALE FRIDAY 5/6 AT NOON

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\$25/\$30 · 4PM DOORS · ALL AGES
ON SALE FRIDAY 5/6 AT NOON



GUIDED BY VOICES
FIRST AVENUE MAINROOM
WEDNESDAY, AUGUST 31ST, 2016
\$25/\$30 · 7:30PM · 18+

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BLOOMINGTON: Discland | CRYSTAL, MAPLE GROVE, GOLDEN VALLEY: Down In The Valley | ST. PAUL: The Turf Club, Eclipse Records

A LIST

SATURDAY Watch the Kentucky Derby live **P. 29**

MONDAY Louise Erdrich is at the Fitz **P. 32**

TUESDAY Flirt with the Minnesota History Center **P. 32**

WEDNESDAY 5/4

COMEDY

JOHN CAPARULO

ACME COMEDY CO.

"I've always felt like there's a fine line between a standup comedian and a raving lunatic at a bus stop," says comedian John Caparulo. "We're both babbling about our feelings, but I'm just coherent enough to be funny instead of scary." Onstage, he continues to turn challenging moments from his personal life into relatable comedy. When his wife was pregnant last year, for example, he realized he wasn't sure what to say to her. "She'd ask, 'Does this make me look fat?'" Caparulo would shrug, puzzled, and mutter, "The baby makes you look fat. You're bigger... can I leave the room now?" Yet, he soldiers on, making jokes out of the uncomfortable and the embarrassing. "I'm never happy about it in that moment," he notes. "Or on the car ride home. Or while I'm getting hosed off in the backyard. But, eventually, the comedy is what makes it all worthwhile." 18+. \$20. 8 p.m. Wednesday through Saturday; 10:30 p.m. Friday and Saturday. 708 N. First St., Minneapolis; 612-338-6393. **Through Saturday —P.F. WILSON**

COMEDY

JEFF RICHARDS

RICK BRONSON'S HOUSE OF COMEDY

Long departed from *Saturday Night Live* and *Mad TV*, one of only two performers to accomplish that feat, Jeff Richards is giving the people what they want. "I'm doing mostly impressions and characters," he says of his live set. "That's what I like to do, and I think that's what I'm suited to do. And now I'm introducing music into it too. I do a couple of songs." Describing how the music fits in is difficult. "You'd have to see it," he says, "because I'm doing standup as myself, but when I go into a song it's sort of like a character, so it's a little bit of both." The music itself is a cross between new wave and EDM, and he's made videos for several of the tracks including "I Cry at Weddings" and "Someday You Will Die." As for impressions, he's added



Zenon Dance Company kicks off its spring season after returning from Cuba.

WILLIAM CAMERON

a few, such as Donald Trump and Guy Fieri, and brought a few popular ones back, like David Letterman and David Attenborough. The Trump impression is not necessarily political. "It's more silly," he states. "I don't want to divulge the bit, but I like doing Trump just in the mode of how he fields questions." 18+; 21+ later shows. \$13-\$22. 7:30 p.m. Wednesday through Friday; 9:45 p.m. Friday; 7 and 9:30 p.m. Saturday; 7 p.m. Sunday. 408 E. Broadway, Mall of America, Bloomington; 952-858-8558. **Through Sunday —P.F. WILSON**

THURSDAY 5/5

THEATER

A NIGHT IN OLYMPUS

ILLUSION THEATER

On the surface the latest production at Illusion Theater, *A Night in Olympus*, recalls the premise of a John Hughes teen comedy. For starters, the story is centered upon a shy teenage girl named Maggie

who wants nothing more than to be asked to the prom by Chad, the most popular boy in school. She is loath to admit this to her best friend, Harry (who, naturally enough, carries his own unrecognized torch for Maggie). Unique to this teenage love triangle, however, is the setting at Olympus High wherein the teachers are Greek gods possessed of the power to transform Maggie into a mystical beauty capable of ensnaring Chad's heart. Workshopped in 2012 as part of Illusion Theater's Fresh Ink series, *A Night in Olympus* originated with a notion by musician Chan Poling (formerly of the rock band the Suburbs and currently of the New Standards) to expand his musical palette under a theatrical scenario allowing for a fusion of power-pop ballads and ensemble showtunes. With the storyline refined by acclaimed playwright Jeff Hatcher (who also collaborated with Poling on last year's enormously popular musical *Glensheen*) and lent off-kilter humor by Bill Corbett (of *Mystery Science Theater 3000* fame),

this Michael Robins-directed production offers an irresistible invitation to the dance — no formal attire required. The show is in previews May 5-6. \$23-\$42; \$15 previews. 8 p.m. Thursdays through Saturdays; 7 p.m. Sundays. 528 Hennepin Ave., Minneapolis; 612-339-4944. **Through June 4 —BRAD RICHASON**

FRIDAY 5/6

ART/PARTY

BELL SOCIAL: ART, SCIENCE, AND MUSIC

BELL MUSEUM OF NATURAL HISTORY

In a nod to the Bell Museum's planned move to St. Paul in 2018, this month's Bell Social — an after-hours event that combines art, science, and music — will be exploring the concept of movement. Resident artist Carl Flink and his company, Black Label Movement, will be on hand to share a special performance examining the ways that scientific and

CONTINUED ON PAGE 28 ►

CONTINUED FROM FRIDAY ►

natural phenomena can be expressed through dance. In addition, visual artist Alyssa Baguss will showcase her work, folks from Café Scientifique will give a presentation, and Romantica will provide live music. The ExploraDome will be open for planetarium shows, there will be DIY shadow puppetry, and a food truck and cash bar will offer libations. \$15. 7 to 10:30 p.m. 10 SE Church St., Minneapolis; 612-624-7083. —SHEILA REGAN

PARTY

COCKTAILS AT THE CASTLE

AMERICAN SWEDISH INSTITUTE
This Friday, ASI hosts another one of its fab garden parties, as Cocktails at the Castle returns. This installment pays homage to psychedelic art and twinkling lights. Think Lite Brite-inspired activities, live glass-blowing demonstrations, and neon art from Philip Noyed. Water is another theme for the evening, as guests can play with watercolors, and folks from the Water Bar will be sharing info on water resources and sampling H2O. Live music will be provided by Sofia Jannok,

Rupert Angeleyes, and Transmission. Meanwhile, special cocktails, beer and wine, s'mores, and bonfires will keep stomachs full and revelers outside toasty. Buy tickets early, as these events tend to sell out. \$20/\$25 at the door; \$50 VIP. 7 to 11 p.m. 2600 Park Ave. S., Minneapolis; 612-871-4907. —JESSICA ARMBRUSTER

FESTIVAL

WIZARD WORLD COMIC CON

MINNEAPOLIS CONVENTION CENTER
Back in town for its third year, Wizard World Comic Con descends on the Minneapolis Convention Center for three days of celebrity panels and photo ops, cosplay contests, creative sessions, yoga adventures, and more. Take a moment to shop from vendors selling T-shirts, posters, and collectibles. Stop by the artists' alley and commission some work for your walls. Get your picture taken with the Green Power Ranger. Other celebrities stopping by include *Gotham* villains (Corey Michael Smith, Robin Lord Taylor), TV vampires (*True Blood*'s Kristin Bauer and *Buffy*'s James Marsters), icons (Barry Bostwick from *The Rocky Horror Picture Show*),



IMAGE COURTESY THE BELL MUSEUM

a hobbit (Billy Boyd), and cartoon voice actors (Jeremy Shada from *Adventure Time*). Wear comfortable shoes, bring an energy drink, and get ready to stand in line for the big guests (it's totally worth it). For more info and tickets, check wizardworld.com/comiccon/minneapolis. \$35-\$45 single day admission; \$75-\$85 three-day pass; VIP packages available. 3 to 8 p.m. Friday; 10 a.m. to 7 p.m. Saturday; 10 a.m. to

4 p.m. Sunday. 1301 Second Ave. S., Minneapolis; 612-335-6000. **Through Sunday** —JESSICA ARMBRUSTER

FESTIVAL

ANIMINNEAPOLIS 2016

HYATT REGENCY MINNEAPOLIS
While Wizard World tends to cover multiple bases, AniMinneapolis prefers to geek out primarily over anime arts

TINA AND THE B-SIDES

SATURDAY, MAY 7TH, 2016 AT 8:00PM

\$20.00 | 18+ | WITH SPECIAL GUEST: CHASTITY BROWN

FIRST AVENUE

& 7th St
entry

Photo by Shelly Mosman

and culture. As at any good convention, revelers will find oodles of things to experience, whether they're corralling kids or prefer wild adult offerings. Over the next three days, there will be panels from artists and other creatives, movie screenings, late-night dance parties, cosplay celebrations, karaoke, live music, tabletop gaming, video-game sessions, a formal ball, and room parties galore. Bring friends or proclaim your fandom and make new ones. For a complete schedule, visit animinneapolis.com. \$40 daily; \$110 three-day pass. Noon to 1 a.m. Friday; 10 to 1 a.m. Saturday; 10 a.m. to 5 p.m. Sunday. 1300 Nicollet Mall, Minneapolis; 612-370-1234. **Through Sunday** —JESSICA ARMBRUSTER

DANCE

ZENON DANCE COMPANY SPRING SEASON

THE COWLES CENTER FOR DANCE & THE PERFORMING ARTS

This weekend, Zenon returns from a triumphant Cuban tour in a program that showcases the range and vitality of this multifaceted ensemble. A premiere by New York-based Sam Kim explores weight, impact, and other aspects of physics with heavy-breathing physicality and formidable partnering. Reprises include Wynn Fricke's ritualistic "The Mourning Tree," set to traditional Bulgarian folk songs; Danny Buraczkeski's ebullient jazz work "Merry Go Round," with music by Glenn Miller and the Army Air Force Band; and Joanna Kotze's playfully eclectic "Rouge." The spring season is dedicated to Stephen Schroeder, who will be dancing his final performance with Zenon, and who deserves nothing less than a military band to honor his abundant gifts. \$34. 8 p.m. Fridays and Saturdays; 2 p.m. Sunday, May 15. 528 Hennepin Ave., Minneapolis, 612-206-3636. **Through May 15** —LINDA SHAPIRO

SATURDAY 5/7

PARTY

KENTUCKY DERBATANTE PARTY

BETTY DANGER'S COUNTRY CLUB

You love horse racing, you have a fancy hat, and mint juleps are your summertime lemonade. So what's the problem? Well, you're in Minnesota, not Kentucky. So, no horse-race partying for you. But not so fast! This Saturday, Betty Danger's Country Club is hosting another glam Kentucky Derby party for all. At this celebration you'll not only be able to watch the races live on big-screen TVs, you'll also be able to partake in all the traditions. Mint juleps will be poured, crazy hats and fascinators are encouraged (and might win you a prize), and violins will keep things classy and set tensions

high. There will be horses and ponies on hand for you to pet and pose with, and less traditional fun includes an '80s dance party, a food truck serving up Tex-Mex treats, and folks racing in person with inflatable horses. \$16.95; includes one mint julep. 4 to 9 p.m. 2501 Marshall St. NE, Minneapolis; 612-315-4997. —JESSICA ARMBRUSTER

CONTINUED ON PAGE 30 ►

LITERARY

GRETCHEN MARQUETTE

UPTOWN CHURCH



IMAGE COURTESY THE AUTHOR

It's tough to entice readers to pick up a collection of poetry, much less one that meditates on grief, but author Gretchen Marquette has done just that with her new book *May Day*. Reflecting on the absence of her Army-enlisted brother during his deployments in Iraq and Afghanistan, plus the demise of a 17-year relationship, the Minneapolis-based poet invites readers into an intimate, emotionally authentic exchange that avoids the self-indulgence so often associated with the poetry of loss. The title of the book serves dual purposes: as a distress call and as a source of hope for new beginnings, though Marquette's poems are heavily weighted on the former. Blunt declarations like "There are places in the universe where time matters / less" or "I'm beginning to understand that parts of me / are wasted entirely" would be hard to swallow if not tempered with lessons learned, like "you have to let love be practice / for what might happen / elsewhere." By *May Day*'s end, hope emerges, not unlike its namesake celebration that welcomes the arrival of spring. A writer since she was a child growing up in a small Wisconsin town, Marquette graduated with an MFA from Hamline University in 2012. Her work has been published in *Paper Darts*, *Harper's*, and the *Paris Review*. Free. 7 p.m. 1219 W. 31st St., Minneapolis; 612-270-5333. —ERICA RIVERA

VOLUNTEER FOR A SCALP PSORIASIS STUDY

People ages 18 and older are being asked to take part in a research study using investigational topical shampoo. This study is being conducted at the Minnesota Clinical Study Center located in Fridley, MN.

WHO: People ages 18 and older with mild to moderate psoriasis on their scalp

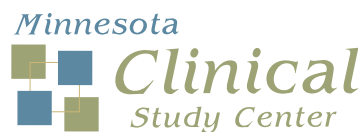
WHAT: A topical investigational shampoo vs. placebo shampoo

All participants seen by a board certified Dermatologist

No cost for study related drugs and procedures

Qualified participants will be compensated for time and travel

For more information, please call 763-502-2941



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Minnesota Clinical Study Center
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MAY 6



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CAMPAIGN II CHAMPAGNE III
MIDWEST ROAD TOUR
MAY 7



MUG & 10TH MAN PRESENT
TOM HAMILTON'S AMERICAN BABIES & FROGLEG
MAY 13



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MAY 14



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MAY 18



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MAY 26



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5/15.....Randy & Mr Lahey Live! From THE TRAILER PARK BOYS
5/19.....Prong "No Absolutes" Tour
5/20.....Aaron Gorton Album Release w/ MOMENTARY LAPSE OF FLOYD, CHRIS CASTINO & MARK JOSEPH
5/21.....Tupper Ware Remix Party & Downtread w/ THE REGENERATORS & THE BENJAMIN RAYE BAND
5/27.....Later Babes vs. DJ Fundo
5/31.....An Evening with Fruition
6/1.....The Foreign Exchange (Phonte & Nicolay) "Tales from the Land of Milk & Honey" Tour
6/5.....ILL NIÑO w/ BOBAFLEX & TERROR UNIVERSAL
6/11.....Jaedyn James & the Hunger Album Release w/ BIG WAVE DAVE & THE RIPPLES
6/16.....Sol Seed w/ GOULASH & DREW MISIK
6/18.....Caribbean Sunsplash 2016 On The Plaza Feat. NATTALI RIZE

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A-LIST

FESTIVAL

CRAFTSTRAVAGANZA

MINNESOTA STATE FAIR
PROGRESS CENTER

Eleven years ago, Craftstravaganza hosted its first annual event showcasing the work of local makers. These days, markets like these are common weekly occurrences. What a great era for artisans, creatives, and people who love supporting local talent! This Saturday, Craftstravaganza at the Minnesota State Fairgrounds will host around 80 printmakers, jewelry designers, knitters, candle-makers, and others shilling wares that range from freakin' adorable to totally bad-ass. There will be gig posters, T-shirts, Minnesota-themed mugs, leather jewelry, quirky candles, totes, vegan makeup, and tons more to explore and consider splurging on. Shop for yourself, shop for your mom, or shop for that three-year-old you know who really needs a tutu and a plushy of Babe the Blue Ox. There will also be free workshops, plenty of parking, and other happenings throughout the day. For more info, visit www.craftstravaganza.com. Free. 10 a.m. to 5 p.m. 1621 Randall Ave., St. Paul; 651-288-4400. —JESSICA ARMBRUSTER



OWL AND LARK

CONTINUED FROM SATURDAY ►

BEER

BLESSING OF THE MAIBOCK

MINNEAPOLIS TOWN HALL BREWERY

Various churches around town bless people, pets, and even bikes. This Saturday, Town Hall will bless its Maibock brew. So cheers to good health, warmer weather, and good beer. After the playful blessing, the taps will open, with free Maibock for all from 5 to 6 p.m. 21+. Free. 5 p.m. 1430 Washington Ave. S., Minneapolis; 612-339-8696. —JESSICA ARMBRUSTER

FESTIVAL

CINCO DE MAYO

MINNEAPOLIS/ST. PAUL

One of the greatest signs that block-party season is here is the arrival of Cinco de Mayo. The big happening is on St. Paul's West Side, as the area turns into a celebration loaded with family fun and grown-up entertainment. There will be a parade at 10 a.m., marching along Cesar Chavez Street from Wabasha to Ada. There will also be a beer garden, three music stages, a jalapeno-eating contest, food vendors, and the always-awesome car, truck, and bike show showcasing unusual rides, lowriders, insane paint jobs, and exceptional hydraulic setups. Can't make it to St. Paul? Check out Cinco de Mayo on Lake Street, with food,

drinks, children's activities, dancing, music, and more from 11 a.m. to 7 p.m. for free. That party can be found on Lake Street between Second and Portland Avenues. For a full schedule and more information on the St. Paul festival, visit www.cincomayosaintpaul.com. Free. 9 a.m. to 6 p.m. Cesar Chavez Street, between Robert Street and Highway 52, St. Paul. —JESSICA ARMBRUSTER

THEATER

MINNESOTA OPERA PRESENTS: THE SHINING

ORDWAY CENTER FOR THE PERFORMING ARTS

The populist appeal of Stephen King's bloody bestsellers sometimes overshadows a more salient truth, that King comprehends storytelling not just as a master craftsman, but on a primordial level. King's best tales frighten so deeply because they deal in the same elemental concerns as Greek myths and fairytales. Don't let the blue-collar aesthetic fool you — counterintuitive as the pairing may seem at first, King's work is well suited to getting gussied up for a night at the opera. Pulitzer Prize-winning composer Paul Moravec and librettist Mark Campbell adapt one of his greatest works, the 1977 classic *The Shining*, for a world premiere to conclude the

CONTINUED ON PAGE 32 ►

SKYWAY THEATRE PRESENTS



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- 5/7 ZHU W/ GALLANT @ SKYWAY THEATRE
- 5/9 ALBERTA CROSS @ STUDIO B
- 5/13 YELLOW CLAW @ SKYWAY THEATRE
- 5/14 OPIUO @ THE LOFT
- 5/19 FOUR TET @ THE LOFT
- 5/20 HATERADE @ THE LOFT
- 5/21 DOWNLINK & DIESELBOY @ THE LOFT
- 5/21 W&W @ SKYWAY THEATRE
- 5/28 STYLES&COMPLETE @ THE LOFT
- 5/31 FISHBONE @ STUDIO B
- 6/2 SAOSIN @ STUDIO B
- 6/3 PRINCE FOX W/ CHEAT CODES @ THE LOFT
- 6/4 DEORRO @ SKYWAY THEATRE
- 6/7 JACOB WHITESIDES @ STUDIO B
- 6/10 NICKY ROMERO @ SKYWAY THEATRE
- 6/11 SARAH SILVERMAN @ SKYWAY THEATRE
- 6/15 THE CLAYPOOL LENNON DELIRIUM @ SKYWAY THEATRE
- 6/17 CARAVAN PALACE @ SKYWAY THEATRE
- 6/18 LIGHTS & MUSIC'S DRAKE VS KANYE @ STUDIO B
- 6/24 HERMITUDE @ THE LOFT
- 6/25 AMERICAN HEAD CHARGE @ SKYWAY THEATRE
- 6/25 NIGHTOWLS @ THE LOFT
- 6/27 THE SMOKERS CLUB @ SKYWAY THEATRE
- 7/15 KILL THE NOISE @ SKYWAY THEATRE
- 7/16 MINISTRY & MUSHROOMHEAD @ SKYWAY THEATRE
- 7/18 LETLIVE @ STUDIO B
- 8/6 B-SIDE PLAYERS @ STUDIO B
- 8/20 FLUME @ SKYWAY THEATRE

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May 19 - 21

Jet! Wings Over America
A Tribute to Paul McCartney and Wings
June 3 - 4

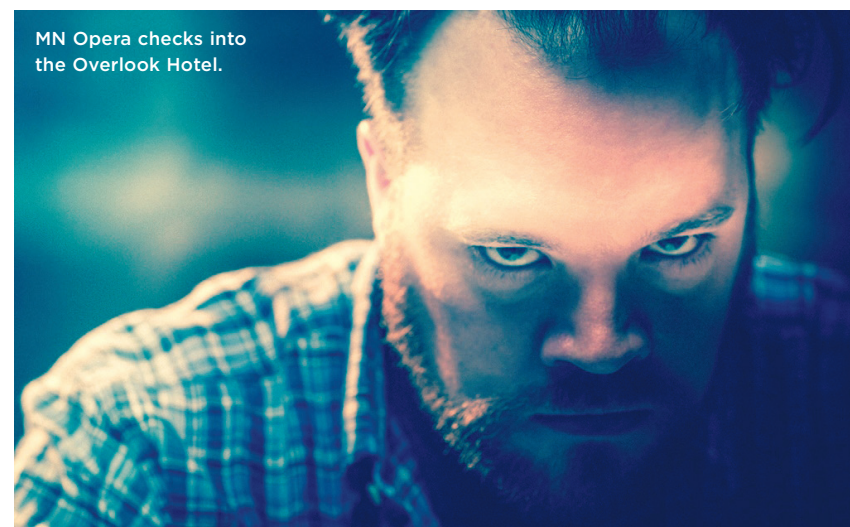
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A-LIST



DARIO ACOSTA

MN Opera checks into the Overlook Hotel.

CONTINUED FROM SATURDAY ►

Minnesota Opera's 2015-16 season. Baritone Brian Mulligan stars as the tormented Jack Torrance, an alcoholic struggling writer pushed to the brink of madness when he takes his family to stay for a winter season in the ghostly Overlook Hotel. Kelly Kaduce co-stars as Jack's famously terrorized wife, Wendy, and local fifth grader Alejandro Vega makes his Minnesota Opera debut as spooky tot Danny. Heeeeere's opera! \$25-\$200. 7:30 p.m. Saturdays; 7:30 p.m. Thursday, May 12; 2 p.m. Sunday, May 15. 345 Washington St., St. Paul; 651-224-4222. **Through May 15** —BRYAN MILLER

MONDAY 5/9

LITERARY

LOUISE ERDRICH

FITZGERALD THEATER

How far must one man go to make amends? That's the question National Book Award-winning author Louise Erdrich asks in her new novel *LaRose*. When an Ojibwe father accidentally kills a five-year-old boy, he offers his own son of the same age to the grieving family as penance. Alcoholism, drug addiction, and Post-Traumatic Stress Disorder are just a few of the issues that plague this community of complex, multi-generational characters. Scenes from everyday life on and off the reservation in rural North Dakota in the late 1990s intermingle with sacred indigenous elements — a sweat lodge, communication with the spirit world — to create a richly detailed narrative about guilt, grief, heartbreak, and healing. The story, which grew out of a tale told to Erdrich by her mother, explores old forms of justice, revenge, and familial ties. Named after one of her ancestors

and with a cover design that incorporates images of her grandfather's penmanship, *LaRose* is said to be one of Erdrich's best novels yet. Erdrich discusses new work with Kerri Miller this Monday. \$25-\$30; \$50 VIP. 7 p.m. 10 E. Exchange St., St. Paul; 651-290-1200. —ERICA RIVERA

TUESDAY 5/10

PARTY

HISTORY FLIRT: BEYOND BOLLYWOOD

MINNESOTA HISTORY CENTER

Did you know that it can be fun to flirt with history? That's the premise of the Minnesota History Center's happy-hour series History Flirt, an event geared toward adults 21 and up (with a cash bar, of course). This month's program explores themes and topics in correlation with the museum's new exhibit, "Beyond Bollywood," which takes a look at the experiences and contributions that Indian Americans have made to the United States and Minnesota through history. The party includes a mini-fashion show of original Indian textiles by Briana Turnbull and Dr. Anupama Pasricha, sari-tying demonstrations, henna body art, and a pop-up shop by Khazana, a Minneapolis boutique of rare Indian textiles, art, and jewelry. Try out some delicious snacks from Hot Indian Foods and Gray Duck Chai, enjoy an Indian folk-dance performance, and partake in dance tutorials by Bollywood Dance Scene Twin Cities. The soundtrack will be provided by DJ Sharabi. "Beyond Bollywood: Indian Americans Shape the Nation" runs through July 10. Free; RSVP requested (reserve tickets at minnesotahistorycenter.org). 5 to 8 p.m. 345 Kellogg Blvd. W., St. Paul; 651-259-3000. —SHEILA REGAN

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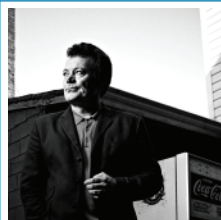


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JAMES HUNTER

British Blue-Eyed Soul

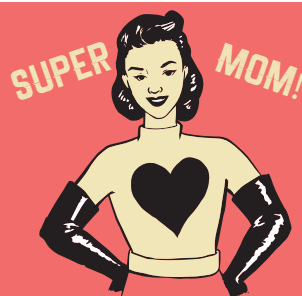
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- 5/11 Bill Charlap Trio
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- 5/12 Melissa Manchester
Pop Music Icon
- 5/13-14 The English Beat
Ska Pop Soul and Punk
- 5/17-18 Guitar Safari: Albert Lee, Laurence Juber
Jerry Donahue
British Rock meets Texas Steel
- 5/22 Hapa
Hawaii's Premier Duo
- 5/23 Freddy Cole
Impeccable Expressive Jazz Vocals
- 5/26 Juanito Pascual New Flamenco Trio
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—Manohla Dargis, THE NEW YORK TIMES



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BLADES AND FANGS

Green Room paints the walls red



The Ain't Rights will probably regret this gig

© A24 PHOTO BY SCOTT PATRICK GREEN, COURTESY OF A24.

BY MICHAEL NORDINE

Titles notwithstanding, Jeremy Saulnier's movies are mostly crimson. The writer/director, who first turned heads with *Blue Ruin* and returns with *Green Room*, delights in high-body-count, zero-sum bloodletting.

Almost every single one of his characters ends up as either victim or villain — sometimes both. Art-house violence is rarely aestheticized in such arresting, ghoulish fashion as it is in these two films, both of which premiered at the Cannes Film Festival. *Blue Ruin* was a mid-Atlantic revenge fantasy that ultimately amounted to less than the sum of its parts, but Saulnier learns from his mistakes in *Green Room*.

The gig economy is taken to its brutal extreme here, with a story centered on an ailing punk band whom we first meet siphoning gas for their van. The Ain't Rights don't have a social-media presence or more

than a few bucks to their name, but they are thinking of recording a new 7-inch if and when they can afford it. After the latest show on their makeshift tour falls through, the quartet decides to take another gig in Seaside, Oregon, despite it being "mostly boots and braces down there" — code for skinheads.

This is an occupational hazard for any low-rent punk band, it seems, and so they're undeterred; still, poking the hornet's nest by playing the Dead Kennedys' "Nazi Punks Fuck Off" doesn't exactly endear them to the swastika-heavy audience. Which is important, because moments after the Ain't Rights finish their set and intend to go their merry way, Pat (Anton Yelchin) wanders back into the green room to retrieve his bandmate's cellphone and sees something he shouldn't. Neo-Nazis apparently don't take kindly to witnesses, and within minutes *Green Room* has transformed into a close-quarters hostage situation.

On the other side of the door is Patrick Stewart, as this bunker's silver-tongued owner, and his small army of jackbooted thugs, the most elite of whom wear red shoelaces. That tense setup gives way to genre set-pieces that might actually take your breath away, namely a brief power outage during a standoff: The lights go out as one person in the room keeps a gun pointed at another and then, seconds later, someone thinks to light a cigarette. Its faint glow is the only source of light in a room full of panicked punks and one very large skinhead. Amber, a bystander-turned-belligerent played by Imogen Poots, is responsible for the bright idea.

As she did in *Knight of Cups*, Poots proves a magnetic presence here, her millennial moodiness imbuing the role with a strange kind of pathos. She's traumatized by what she's seen, but also angrier than anyone in the Ain't Rights — the crime in question actually concerns her. She pairs well

GREEN ROOM

directed by Jeremy Saulnier
Lagoon Cinema, now playing

with Yelchin, whose desperate bassist has the resourcefulness of a DIY stalwart with his back against a wall. Everything is a weapon in *Green Room*, from box-cutters and fluorescent lights to fire extinguishers and well-trained Rottweilers, but the only ones with a fighting chance of making it out of this makeshift battlefield alive are those armed with their wits.

So for all its blood spatter and gore, *Green Room* is ultimately as cerebral as it is visceral. Saulnier doesn't allow for any kind of glory or heroism, just hook-or-crook survivalism. Yelchin, after abandoning a pep talk while the band divvies up weaponry, politely declines to take one for himself before delivering what must be the film's most realistic line: "Nah, I'm just gonna run." **CP**

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THEATER

HUMAN/NATURE

The Moving Company explores what makes us human



DOMINIQUE SERRAND

BY JAY GABLER

The Moving Company has a big year coming up. It'll be the first collaborative theater company to take residence in the Dowling Studio as part of the Guthrie's new Ninth Floor Initiative, creating a major new work that will premiere next spring on the McGuire Proscenium Stage. At the moment, however, the group is presenting a quiet, expertly acted little show at the Lab Theater in the North Loop.

Every Sentence Is for the Birds presents a scenario resembling the true story of Victor, the so-called "Wild Boy of Aveyron," a child who was found at the turn of the 19th century in the French woods, where he had lived independently for years. In 1970, filmmaker François Truffaut told Victor's story in *L'Enfant Sauvage*; Dominique Serrand and Nathan Keepers cite Truffaut among the inspirations for their new play.

In the production, directed by Serrand, Keepers stars as a wild boy who's discovered by anthropologist Katherine (Suzanne Warmanen, who collaborated with Keepers and Serrand to write the script). Katherine gently introduces the boy to civilization — on a set, by Serrand, that elegantly bridges indoor and outdoor — and the young man gradually develops a poise far beyond what Victor ever achieved. With little plot beyond this progression, *Every Sentence* becomes a meditation on what it means to be human.

A fully grown man playing a feral, pre-pubescent boy? Yes, there is some disbelief to suspend, but Keepers' performance is

EVERY SENTENCE IS FOR THE BIRDS

The Moving Company at the Lab Theater
700 N. First St., Minneapolis
Through May 22; 612-333-7977

so completely realized that the potential awkwardness is eclipsed by fascination with his achievement. From the moment of his wonderfully disconcerting entrance, he conveys a sense of profound foreignness. Warm and patient, Warmanen treats his training as a series of invitations that he finds himself accepting.

Given how compelling Keepers is as the wordless boy, it's surprising how much talking there is in the play. Katherine opens the show with a long monologue about the relationship between art and science, and the boy — who calls himself "Oh," having assumed that his mentor's frequent exclamation must refer to him — becomes quite loquacious himself by the play's conclusion. The extended remarks directed to the audience feel unnecessary in a production filled with eloquent gestures.

Many tellings of Victor's story, including Truffaut's film, sound a cautionary note about the dangers civilized society posed to the vulnerable child. That danger is only rhetorically suggested in *Every Sentence*, which portrays Oh's progress as a journey of self-discovery. We watch Keepers recapitulate human history, from experimentation with fire to the cultivation of style and intellect. If the play continued, we can only imagine that Oh would go on to found his own theater company. **CP**

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PEDDLING METAL

The new breed at KFAI's *Root of All Evil* discusses how Twin Cities metal is changing for the better

Guest Nathan Block of
Swordlord Productions



DEB FREYTAG

BY JERARD FAGERBERG

It's past the witching hour on the West Bank, and Nick Rupar waves me down from in front of the Hard Times Cafe. He's visibly ragged and audibly a little drunk after the sold-out Pig Destroyer gig at the Triple Rock, one of several marquee shows popping up in the rapidly rebuilding Twin Cities metal scene.

Rupar, who works in advertising at City Pages, isn't officially certified to host *The Root of All Evil*, the legendary, 29-year-strong metal broadcast that airs on KFAI every Sunday morning from 1 a.m. to 5 a.m. He mostly just hangs around, discussing upcoming shows and playing vinyl. But he's part of what has become a family of scene stewards — a new breed of heavy-rock enthusiasts who are carrying the dream of founding host Earl Root past the show's landmark 1,500th episode this month.

It's a milestone that Root fell seven years short of seeing. The revered godfather of

Twin Cities metal lost a decade-long battle with lymphoma in 2008, leaving the show in the pitch of chaos. Hosts John Allen and Tim Honebrink inherited the show, a partnership that ultimately imploded, ending with Honebrink's banishment after he clashed with the Minneapolis community radio station. The fallout created a lasting divide between the *Root*'s loyal fanbase and the crew that inherited it.

"When Earl died, people just assumed that the show was gone," Allen remembers. "People stopped tuning in. People said, 'He's gone, it's done.'"

Inside the studio, the ghost of Honebrink is still in the air, but it's too chaotic to pay any heed to. Allen's still with the show, though he's on the mic less and less. Along with Brian Hueller, he's one of the longest-tenured midnighters, at eight years. While speaking recently with City Pages, he busies himself with cables for the upcoming in-studio performance from Mastiff.

Mastiff's set is indomitable. Their

ominous chords and growling vocals reverberate throughout KFAI's tower. Host Elena Erofeeva, who goes by Mara the Death on-air, whisks me into the green room for a crash course in Twin Cities metal.

Things were looking apocalyptic in the metal community around the time *Root* died, she says. Not long after, in 2009, Anal Blast frontman and prolific Minnesota booker Don "Lord Stomach" Decker succumbed to liver failure, leaving the scene without one of its biggest influ-

encers. In 2013, St. Paul metal mecca Station 4 shut down, leaving the scene without its CBGB. But, since joining the show in 2011, Erofeeva's witnessed a total transformation.

"A few years ago, there was nothing," Erofeeva says. "Now, oh my fucking god, it's exploding. It's getting big."

In a single breath, she runs down a list of bookers 50 names long, giving props to Swordlord, Jesse Insen, Zero Death Records, and the New York Death Metal Militia for stepping up to bring in huge national acts like Behemoth, Abbath, and of course Pig Destroyer to venues like Mill City Nights, Cabooze, Turf Club, and Amsterdam Bar & Hall. This is Erofeeva's way. She's exuberant and maybe a little hyperbolic, but as the de facto figurehead of *Root of All Evil*'s asylum of metalheads, she has to be. Her job is to reanimate a fanbase that nearly died with her predecessor.

"Some people in the community were like, 'Stop the show, start your own show, don't use the name,'" she remembers. "But

that's the way the metal community is. You need to prove yourself to them. They've been marginalized for so fucking long."

Back in the studio, host Matt Aipperspach, a.k.a. Matt the Bridgetroll, sits hunched over a laptop. A quiet, deliberate dungeon master type and a self-proclaimed "minion" to Earl Root, Aipperspach joined on alongside Kevin Gregorius and Deb Freytag as part of a new wave of *Root* regulars. While most would balk at the idea of spending their best drinkin' hours in a studio playing ear-splitting music, the three have relished the opportunity to become part of a program the community has idolized for the better part of 30 years. Aipperspach has literally risked his life to be on the air.

During his exam to become a certified radio operator, Aipperspach started getting headaches. A friend urged him to go to urgent care, where the doctors diagnosed him with end-stage renal failure.

"They told him, 'You have six hours to live,'" Erofeeva remembers. "But it was a point of pride. They unhooked him from the dialysis machine, he came back here, took his exam, and went back to the hospital and went back on dialysis. Completely dramatic."

"I'm there every single week," Aipperspach says. "For me, it may sound cliché, but it's a matter of life and death. I feel as though, if I'm not there now, it's a wasted opportunity."

Somewhere in the shifting of faces and popping of buttons, host Vern DeFoe sits down and grabs a pair of headphones. He too is coming from the Pig Destroyer show, and he's sticky with dried sweat, not all of it his own.

DeFoe has seen the local community grow in diversity and fraternity over his years playing locally with bands like Mördrot and War//Plague. The closing of Station 4 allowed for the dissolution of the Minneapolis/St. Paul scene rivalry, and there's been a huge ascension of Twin Cities bands like Obsequiae, Panopticon, and False, all of whom were shouted out by Pitchfork in their Best Metal Albums of 2015 list.

"For a really long time, I would say that

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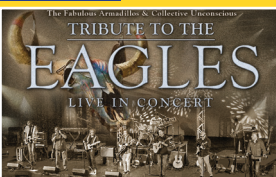
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MUSIC

the metal scene was predominantly death metal and a little bit of black metal," he says, citing the enduring grindcore influence of Anal Blast in the early 2000s. "But we have a lot of great, unique bands of all different styles now."

DeFoe was asked to join the show by Root prior to his death, but he couldn't make the overnight commitment at the time. He still shows up sporadically, but he's renewed his commitment out of respect for his late friend and the open-door policy that allowed the young metal enthusiast to find a place on the Root.

"Earl was a community guy, and he always had his friends come up," DeFoe says, noting that, despite the sudden boom, the scene still hasn't recovered from the losses of Root and Decker. "We're just trying to engage with people more, because we want to stay true to the roots of the show itself."

While purists may bemoan the new, family-style format for the Root of All Evil, there's no doubt that the new suite of volunteers are doing all they can to stay true to Root's original vision. The show not only welcomes in local bands like Mastiff for performances and interviews — something Root always wanted but never had the resources for — but they now also host heavy metal trivia at Minneapolis' Eastlake Craft Brewery on Mondays. They know that add-ons like this can't replace Earl Root, but the Root crew always has the show's founder in mind.

"We've done everything we can do to keep the show alive and make it grow," Allen says. "I think Earl would be proud of that. If he's out there looking down on us, I think he'd be smiling." ☐

CRITICS' PICKS

FOG

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In 2007, Andrew Broder's electro project Fog released the astounding *Ditherer*. That LP, which scored critical love from BBC, Village Voice, and Filter for its whirring bedroom noise, was the group's last before breaking up in 2008. In the eight intervening years, Broder focused on his rock band, the Cloak Ox. But that all changed on April 29 when Fog returned with the severely under-hyped *For Good* on Totally Gross National Product. The record is led by the almost confrontationally artistic "Trying," which comes in fits of groans and synthesizers. Who knows what the future holds for Broder or Fog — could the album's title signal a permanent farewell? Don't take any chances; Saturday's release show with Greg Grease and Psymun is not to be missed. 18+. \$12-\$15. 8 p.m. 701 First Ave. N., Minneapolis; 612-338-8388. — JERARD FAGERBERG

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SAVAGE LOVE

Vexed Virgin

Have I waited too long to have sex?



Dan Savage

I'm a 31-year-old straight woman. I have a good job, great friends, and average attractiveness. I've dated close to 30 men at this point, and I can't wrap my head around this: I've never had a boyfriend or dated anyone for more than a couple months. It's really starting to wear on my self-esteem. I don't believe anything is wrong with me, but the more time goes on, the more I think I have to be doing something wrong. The guys ghost me or things fizzle out or we're not at the same point in our lives. This is particularly true for one guy I've remained friends with (common social circle) who is struggling with his career, though things are still awkward because it's clear there's still something there. Another area of concern: I'm still a virgin. Catholic guilt resulted in me being a late bloomer, with my first kiss at 21. Once I got more into dating, my low self-esteem coupled with the fact that I've basically decided I want to be in a monogamous committed relationship with a guy before having sex, relationships just never happened. I don't have unrealistic expectations that I'll marry the first dick that sticks itself into me — but I've waited this long, so I'm not going to jump into the sack with just anyone without knowing that I can at least trust them. The only guy I really do trust is Somewhat Depressed Guy, but propositioning him could further complicate our already awkward friendship. Is something wrong with me, and what the hell should I do?

WHAT'S WRONG WITH ME?

I get variations on the first half of your question — is something wrong with me? — all the time. But it's not a question I'm in a position to answer, WWW, as I would need to depose a random sampling of the guys you've dated, interrogate your friends, and grill you under a bare lightbulb for a few days to figure out what's wrong with you.

And you know what? Nothing could be wrong with you. You may have pulled the short straw 30 times in a row, and you just need to keep getting out there and eventually you'll pull a guy who won't

ghost or fizzle on you.

As for the second half of your question...

What the hell should you do? Well, gee. What you've been doing hasn't worked, WWW, so maybe it's time to do something else. Like fuck some dude on the first date. Or if that's too drastic, fuck some dude on the second date. Or better yet, go to Somewhat Depressed Guy and say: "I don't think you want a relationship right now, and I'm not sure I do either. But I like you and trust you, and I could

Maybe it's time to do something else. Like fuck some dude on the first date.

really use your help with something...."

While the commitment-and-monogamy-first approach has worked for some, WWW, it hasn't worked for you. And being a virgin at 31 isn't boosting your self-esteem. There are lots of people out there who jumped in the sack and did a little dick-sticking with people they barely knew but had a good feeling about. The jumping/sticking/dicking approach doesn't always lead to committed and/or monogamous relationships, but it can and it has and it does.

Somewhat Depressed Guy might be somewhat less depressed if he was getting some, you might have higher self-esteem if you finally got some, and dispensing with your virginity might make dating after you part ways — if you part ways with him (you never know) — seem a lot less fraught.

mail@savagelove.net

Follow Dan on Twitter: [@fakedansavage](#)
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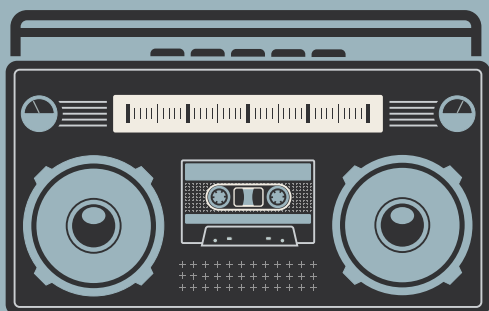
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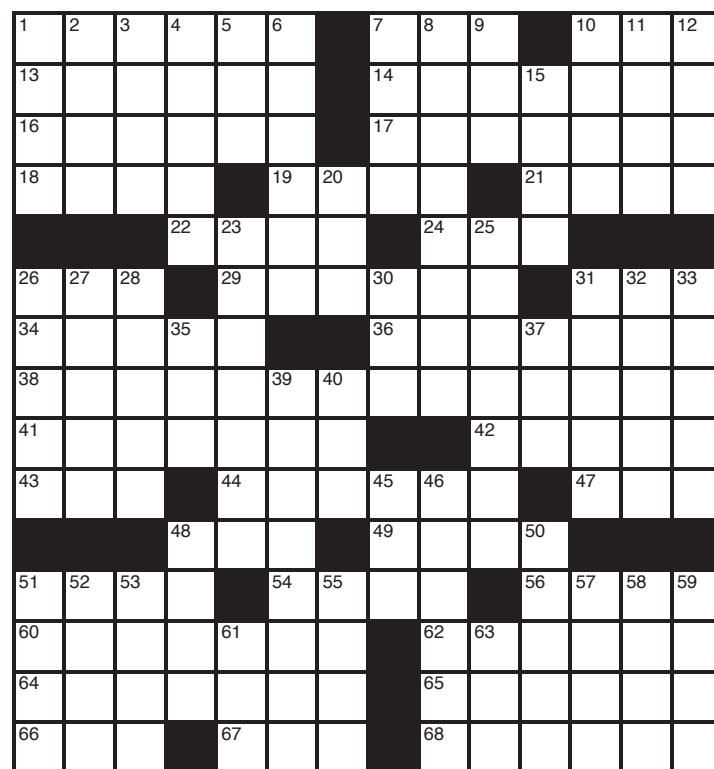
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- Like some mobile phone arrangements
- Does nothing
- Shop cleaner
- Very bold
- Indifferent comment
- Iconic 1970 Black Sabbath album and single
- First woman to direct a film noir, "The Hitch-Hiker"
- Enoch's cousin
- Civil rights lawyer Guinier
- "Deeply Delicious Since 1943" chain
- Room between rooms
- Class that pulls an annual prank: Abbr.
- Souvenir shop purchase
- Dictator Sese Seko
- Cookout starch
- True, as tires
- Expensive department store, for short
- Feature of many a superhero, and an alternate title for this puzzle
- Subject for Kinsey
- Sean who played Samwise Gamgee
- B-52s superfan
- Most unwell
- Very dry
- Afg. neighbor
- Come down
- Dragon's pad
- Controversial

orchard spray

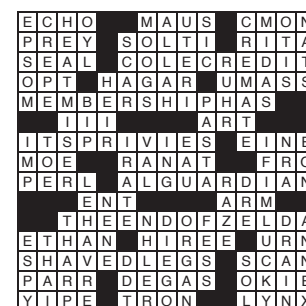
- "Sad news"
- Placed between, as decorative bathroom tiles
- "Forgive my rambling thoughts"
- Unlikely to change
- Dreamer
- Pyramid residue
- Serious-minded
- Many potato farmers

Down

- Mario transport
- ___ upswing (rising)
- Dallas Keuchel, for short
- Go to town, as on a hotel room
- Stock holder?
- Director of the muse choir
- Many people take one out for school
- New recruit
- Tampa Bay Rays owner Sternberg
- Like Kanye West
- Ponte Amerigo Vespucci river
- Fast Company subjs.
- Some Qualcomm chips
- Pontiff's garments
- Butting heads result?
- Destroy, old-style
- Spanish houses
- Bygone Olds
- Loop on a lace
- Köln connection
- Puts on the hook
- Free of knots

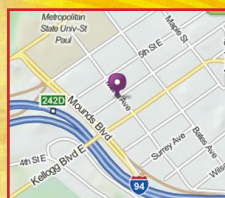
- Boy band whose name starts with a star
- "Despicable Me" badguy
- Short range?: Abbr.
- Babble non-stop
- "___ be the judge of that"
- No. that says when the bathrooms are off-limits
- Italian soccer league that Juventus has won five years running now
- Finger painting and paste-eating class
- Thomas who did "Free to Be... You and Me"
- Turkish green
- Yucatan years
- Strong urge
- "I'm not paying attention"
- Princess with shapely buns
- NBA member
- Concorde, et al.: Abbr.
- Blog feed letters
- "Why!? Why!? Why!?"

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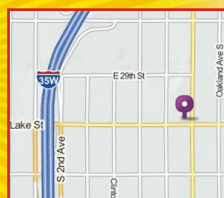
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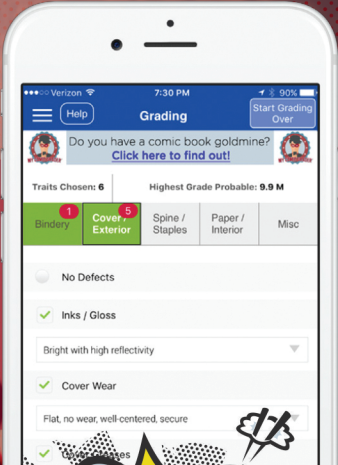
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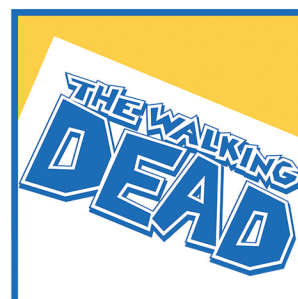
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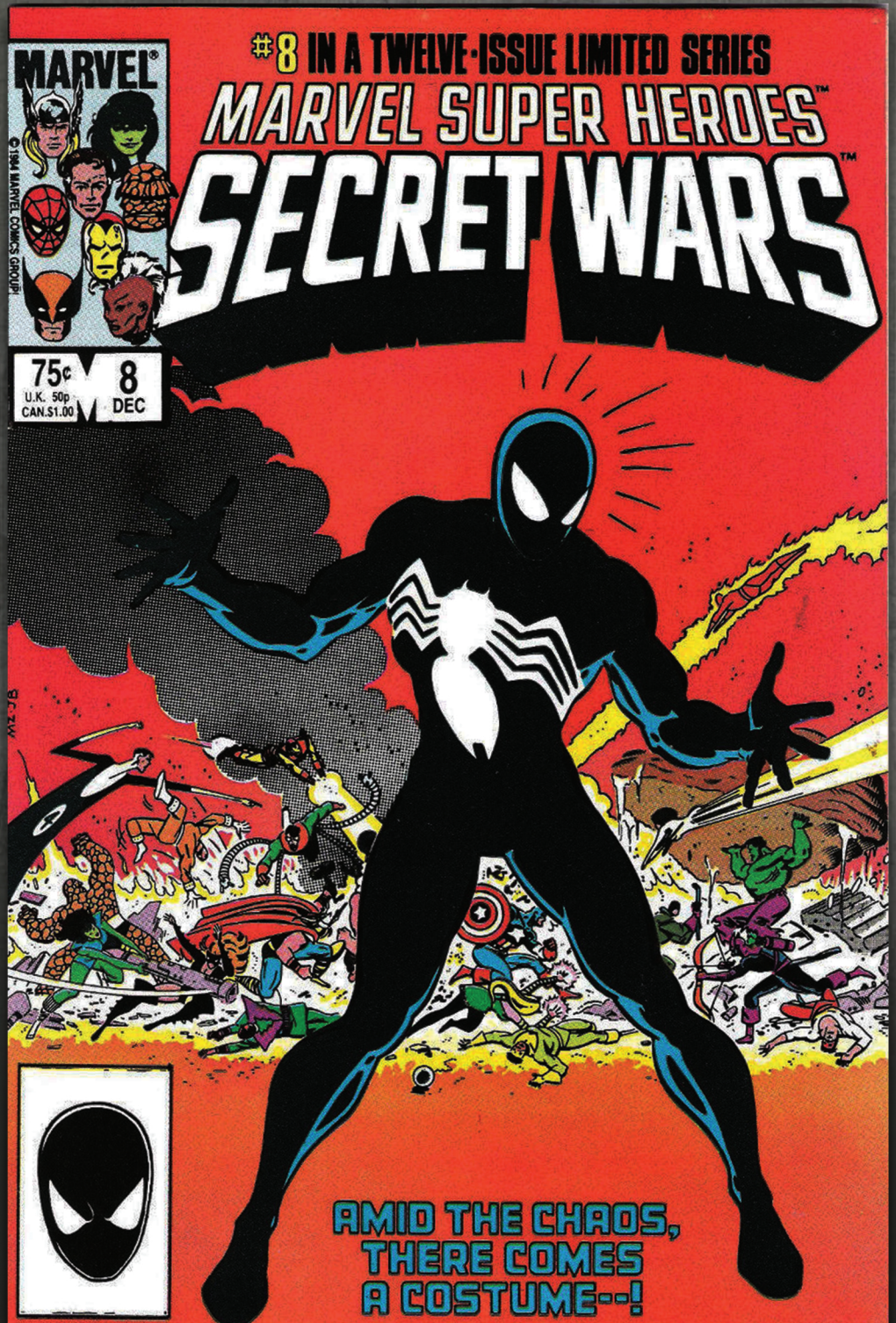
Marvel Super Heroes Secret Wars #8

Marvel Comics, 12/84

7105008001

Jim Shooter, Mike Zeck cover
Mike Zeck, John Beatty,
Jack Abel & Mike Esposito art

Origin alien symbiote that
eventually becomes Venom.



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